MIT's Oldest and Largest Newspaper

*thetech.com*

# The Tech

Established 1881

Volume 136, Number 37

Thursday, January 12, 2017

**WEATHER, p. 2**

**THU:** 56°F | 40°F
Chance of rain

**FRI:** 43°F | 18°F
Mostly sunny

**SAT:** 28°F | 24°F
Mostly sunny

# Kerry urges action on climate change in address to MIT

## *Nearing the end of his term, Kerry touched on next administration*

**By Katherine Nazemi**
*EDITOR IN CHIEF*

U.S. Secretary of State John Kerry urged action on climate change at an address Monday morning at MIT's Sloan School of Management, while voicing confidence in the economic potential of renewable energy to drive positive change.

"What we do right now, today, matters," he said, noting rising global temperatures, melting glaciers, and increasing frequency of extreme weather events. "The damage we could inflict could take centuries to undo, if it can be undone at all."

Kerry described a trip he made to Antarctica, where he was shown air samples from what was supposedly the cleanest air on the planet. These samples contained 401.6 parts per million of carbon dioxide — 14 percent above the 350 parts per million "tipping point," beyond which damage may be irrecoverable.

"The problem is, we continue to move in the wrong direction and add to that curve," he said.

Kerry touched on global challenges that will be exacerbated by climate change, listing climate refugees, climate induced conflict over water, and climate induced conflict over food. "You could run down a long list," he said.

With just over a week left in office, Kerry briefly mentioned the incoming administration.

"I'm not going to speculate about the policies that our president-elect and his secretary of state will choose to pursue," he said, "but I will tell you this: in the time I've spent in public life, one of the things I've learned is that some issues look a lot different when you're actually in office, compared to when you're on the campaign trail."

President-elect Donald J. Trump has questioned whether climate change exists and whether humans are a driving factor. The nominee for Secretary of State, Rex Tiller-

**Secretary Kerry,** Page 2

*ALEXANDER C. BOST—THE TECH*

**MIT Vice President for Research Maria T. Zuber** introduces United States Secretary of State John Kerry before his speech on climate change Monday morning in the Samberg Conference Center.

## MIT sees 7 percent reduction in campus greenhouse gas emissions

The Institute, which sees its campus as something of a test bed for climate action, announced in a release that greenhouse gas emissions on campus have dropped by 7 percent since 2014.

The announcement marks a milestone along a path that MIT hopes will lead to a 32 percent reduction by 2030 and carbon neutrality "as soon as possible."

The greenhouse gas inventory that produced the cited statistic also evaluated the source of the pollution. Measured in units meant to be equivalent to metric tons of carbon dioxide, 97 percent of the greenhouses gases were emitted in order to operate buildings across campus, including labs, offices, residences, and other facilities.

Two percent of the emissions were unintended "fugitive" emissions that leaked from refrigeration equipment, among other sources.

The remaining one percent of emissions was spewn from MIT's fleet of vehicles.

The data from the inventory is publicly available online, and provides slightly more granular information about the sources of greenhouse gas emissions.

MIT invested in energy efficient technologies and upgrades and cleaner fuels in order to achieve the improvements. Some of the reduction also comes from buying more environmentally friendly electricity available from the grid.

MIT plans to further reduce its emissions by, among other things, upgrading its cogeneration power plant.

*—William Navarre*

# Dorm's construction schedule moved up by one year to 2018

## *New House plans accelerated, work will take place during breaks and IAP*

**By Vivian Zhong**
*NEWS EDITOR*

New House renovations are expected to be complete in time for full occupancy for fall 2018, according Jennifer Hapgood-White, associate director of housing assignments, in an email sent to New House residents and residence hall house teams Jan. 5.

The original expected time of completion was a year later, in the fall of 2019. The new timeline will require "potentially disruptive construction work during vacations and over IAP," Hapgood wrote.

MIT Campus Planning and Campus Construction accelerated the construction schedule after gaining "a better understanding about what the renovation requires" and assembling the construction team more rapidly than expected, Suzy Nelson, the vice president of student life, wrote in an email to *The Tech.*

New House residents will be surveyed for dorm and room preferences late January through mid-February before being issued an assignment. Residents may choose to not accept their assignment and join the regular, school-wide lottery for switching residence halls in March.

During this time, DormCon will help organize "mini open houses" starting later this month for New House residents to explore their residence options and inform their preferences, Nelson wrote.

Staff in the Division of Student Life are considering temporarily leasing a house in Boston to supplement the available residential space for displaced New House residents during renovations.

Residential Life & Dining is still working with residence hall house teams to determine where and how New House residents and incoming freshmen will be housed. The relocation plan, indicating how additional residents — both relocated New House students and incoming freshmen — will be accommodated, will be announced to all undergraduates in February.

Some Heads of House do not appear to be well-informed about the status of relocation planning: Rob

**New House,** Page 2

*ANSELMO CASSIANO—THE TECH*

**A new IAP course** teaches students how to make DIY medical technologies. The course, HST.S47, began Jan. 9.

## IN SHORT

The annual **Mystery Hunt will take place this weekend.** The kickoff is Friday, Jan. 13 at noon in Kresge Auditorium.

The **2017 Center for Environmental Health Sciences Poster Session** will be held Wednesday, Jan. 18 in Lobby 13.

**Sandbox applications** for funding over $5k are due Friday, Jan. 13 at midnight.

**Send news and tips to *news@tech.mit.edu.***

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Life as one of EC's real adults. **CAMPUS LIFE, p. 3**

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It's here to help. **ARTS, p. 11**

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It's no West Side Story. **ARTS, p. 11**

**OFFSEASON MOVES**
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WEATHER

# Cold temperatures, clear skies this weekend

**By Erik Lindgren**
*STAFF METEOROLOGIST*

Southwesterly flow will advect unseasonably warm air toward New England on Wednesday and Thursday. A low pressure system will pass to the west of Massachusetts on Thursday, and even though most of its associated precipitation will fall inland, there is a high chance of rain on Thursday morning and early afternoon. The winds will be strong at around 15 mph.

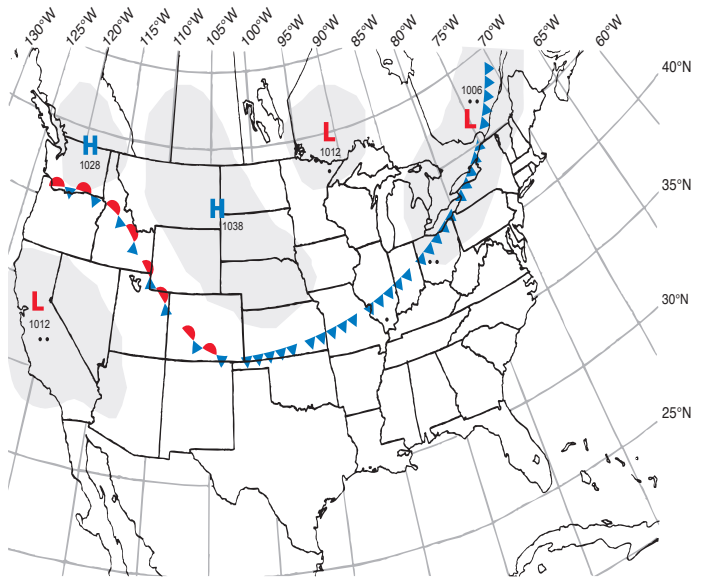
Friday will be mostly clear with temperatures in the 40s, but Friday night will be cold with a low temperature in the high teens. The high pressure will linger over New England during the weekend, and the skies will continue to be clear on Saturday and Sunday.

Saturday is expected to be the coldest day with a high temperature below freezing. The winds will be relatively weak at around 5 mph on Saturday and Sunday, so wind chill should not be an important factor.

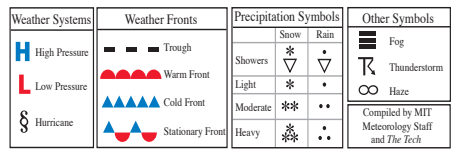
The climatological temperature range for Boston at this time of year is 22°F to 36°F, so the weekend temperatures will be typical for the season. While the high temperature on Thursday will be well outside that range, it will not beat the Jan. 12 record temperature of 61°F, a record that was set in 1975.

## Extended Forecast

**Today**: High chance of rain before noon, rain possible in the afternoon. High 56°F (13°C).
**Tonight**: Mostly cloudy. Low 40°F (4°C).
**Tomorrow**: Mostly sunny. High 43°F (6°C).
**Saturday**: Mostly sunny. High 28°F (-2°C).
**Sunday**: Sunny. High 35°F (2°C).




**Situation for Noon Eastern Time, Thursday, January 12, 2017**




# Market, not gov't, will drive shift to renewable energy

## *Kerry, Blinken met with MIT faculty to discuss automation, technology, the future of work*

**Secretary Kerry,** from Page 1

son, has said he believes that climate is change is real. At his ongoing confirmation hearing on Wednesday, Tillerson was asked, but did not say, whether he believed that human activity contibuted to climate change.

Yet Kerry expressed confidence that the U.S. "is going to meet all the emissions targets we have set, not because of government action, but because of market forces."

"Market forces are already beginning to shift" toward clean energy sources, he said. Kerry noted that in some places, renewable energy sources like solar and wind have reached cost parity with coal, while the number of jobs in solar energy has grown by over 20 percent in each of the last three years. Domestic wind generation has tripled since 2008, and solar generation has increased 30-fold in the same time, he said.

"We are relying on the ingenuity of MIT and institutions like it, along with the private sector, to get this job done," he said, "because government can't get it done and won't get it done."

Kerry and Deputy Secretary of State Antony Blinken met with MIT faculty following his address. Chaired by MIT's Vice President for Research Maria T. Zuber, their discussion focused on the future of work and potential benefits to workers of automation and technology. Kerry said in his address that "the clean energy sector is one in which technology can create jobs rather than eliminate them."

# Dorms that take in New House students to receive upgrades

## *Dorms will hold 'mini open houses' to help New House residents decide where they want to live next year*

**New House,** from Page 1

Miller, head of East Campus, was unaware that the relocation plan is to be announced February, while Larry Sass, head of MacGregor House, said that he had "lost track" of the situation in an email to *The Tech*.

The New House renovation will also provide an opportunity to make improvements to residence halls that will take on New House residents or additional freshmen as a result of the relocations, according to Nelson. Possible improvements include kitchen upgrades and amenities such as couches and tables to expand available study and community space.

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## Solution to Bits of an Hour

*from page 4*

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## Solution to Press Conference

*from page 2*

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## Solution to Confirmation Hearing

*from page 2*

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## Solution to Unsubstantiated Leaks

*from page 9*

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SHATTERING THE SILENCE
UNBROKEN GLASS DOCUMENTARY FILM SCREENING
AND CONVERSATION WITH THE DIRECTOR
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20 AMES STREET
When he was six years old, Dinesh Sabu's parents died. Raised by his siblings, he had little idea who his parents were or where he came from. Now as an adult, Dinesh sets out on a journey to piece together their silenced family history.
DINESH SABU
Based in Chicago, Dinesh is an independent documentary filmmaker who recently completed his first feature-length documentary. Dinesh learned vérité cinematography from legendary Kartemquin Co-founder Gordon Quinn. His completed cinematography credits include American Arab and Waking in Oak Creek.
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CONFESSIONS OF A GRT

# Paying it forward

## The rewards of being a GRT

*Editor's note: this is the first in a series of articles written by various MIT Graduate Resident Tutors (GRT's) about their experiences.*

**Mary Tellers, East Campus**

You know the scene in *The Sound of Music* where Maria skips up to the gates of the Von Trapp Manor with two pieces of baggage and a song about beating imposter syndrome? That was figuratively me moving to MIT in 2015. In my imagination, those two awkward pieces of baggage were titled "Forever Alone" and "PTSD." I set those two pieces of baggage down and asked myself, "What can I do to support mental health on campus?" Not because I'm some saintly nun, but because volunteering is a good way to meet people, and helping other people's mental health makes me feel better about my own. In my undergrad days, I worked at a crisis intervention and peer counseling hotline, and it was the best thing I did with my time. I was ready to get back into the mental health support game!

Alas, MIT doesn't have a hotline like that. Instead, I started my PhD looking for *something* to do for mental health, even though I didn't know what form that would take. Had you told me it would come in the form of being an "adult in residence" (aka GRT) to 39 undergrads, I would have laughed. But then I started hanging out with one of the GRT's in East Campus, and I found out there was a job open. Thus began my deliberations.

Did I want to give up my nice pseudo-adult grad apartment for some ancient building? Did I want to live with the noise of boisterous young adulthood? I wasn't sure. I was sure, though, that I wanted to be the resource person, the "I just need a hug" person, and the checking-in person. I wanted to feel useful, and I knew I'd enjoy the availability of social time. Also cats. Having found my *something*, I applied, interviewed, and got the job. It was pretty exhilarating.

Living on hall is less exhilarating, but still rewarding. Mostly I hang out in the lounge or make weekly waffles. I socialize and hope my students have gotten the message that if shit hits the fan, I'm here to help clean up the mess. (Not literally. God, I hope I haven't given them any Bad Ideas). Being a GRT works for me: I'm an extrovert, I don't have any other time-consuming extracurricular activities, and I fit into the culture on my hall. I don't get to put on my mental health supporter hat every day, but when I do, it's to help people I care deeply about.

To return to my *Sound of Music* metaphor, I've lightened my baggage since coming to MIT. For one, I threw out my self-deprecating "Forever Alone" identity like Maria rid herself of ugly clothes. I now use the "PTSD" guitar to sing Kumbaya with my residents. Just kidding, this metaphor fell apart. What I really mean to say is that helping other people, especially in a community like the one I live in at East Campus, has helped me to be a happier and healthier person at MIT. My residents are probably rolling their eyes right now because I'm so sappy, but DEAL WITH IT, GUYS.

**Aditya Bhattaru, East Campus**

I can't do commitment. It doesn't matter if I'm promising to go out next Friday with friends, or if I'm getting involved with a cool project, I wheedle and struggle and stress until I manage to put myself out there or just give up. Part of the problem is that I like my time to be open; obligations mean I have less time to just wander about and pick up random things to do. I tend to feel like commitments restrict my life excessively, especially since I'm a researcher with odd hours.

Knowing this, you might ask me, why would I ever ask to become a GRT? It's not often that a graduate student would say they want more work. In between classes and research, most of us are up to our eyeballs in things due the next day. We came to MIT for a world class education, for the wonderful resources and opportunities that emerge from every corner. Taking on more work and more stress seems like crazy talk, an exercise we don't need in our lives.

Yet, as studious and focused as graduate students are, I think we benefit from facing challenges and having work outside of our field of study. I think we can find fulfillment in ways other than new, exciting research. Maybe that's what draws so many graduate students to the GRT program: because despite the apprehension, there's something incredibly fulfilling about being a pillar of support for undergraduate students. Many of us were able to lean on our RAs when we were undergraduates, and the academic and social support they provided was invaluable; being able to offer that in return is a rewarding process, oftentimes worth the extra struggle.

At the same time, many of us are working in highly technical fields that involve a great deal of math and science. Helping a student manage their stress, mediating conflicts, and creating a community are skills and challenges that are outside the realm of expertise of most MIT graduate students. It definitely takes some level of hard work, but when it's not the same type of challenge, it's not as stressful as you'd think. If anything, it helps you develop those soft skills that you might not get a chance to exercise doing technical research.

Sure, if I wasn't a GRT, I wouldn't struggle with extra work sometimes. I wouldn't have to change my plans slightly because of an urgent text. I'd probably have more time to relax. But I wouldn't be as happy. There are few things I've done that are as satisfying or as worth my time as being a GRT.

*For more information about becoming a GRT, visit beagrt.mit.edu.*

# MIT: a personal Pandora's box

## Overcoming grad school depression

**By Arvind Saraf**

I came to MIT as a grad student in August of 2001 after completing my undergraduate studies in India. Like most grad students, I came with an almost impeccable academic record, I had topped the entrance exam for the leading engineering institutions of India (IITs), and I was almost constantly a class topper in college.

I eagerly looked forward to my life at MIT, excited about the cultural discovery and surprises. These surprises started early. On the British Airways flight from Mumbai to Boston, I was served an Asian vegetarian meal (as requested) that included a salad and coffee. In India, we usually eat salad with salt and pepper, and I did the same. The meal included a creamy mix in a sealed cup. I mixed that in my coffee — and though it tasted a little off, I assumed this was the kind of coffee they drank. A few minutes later, the flight attendant asked me if I needed cream. Only then did I realize that I had actually mixed salad dressing in my coffee. Clearly, I was excited and decidedly very open about impending cultural and academic differences while exploring at MIT.

For someone coming from a narrow academic focus, MIT was an opening into the real world. The rich student diversity, the emphasis on a culturally more rounded education, and the sheer breadth of activities on campus was mind-boggling. Grad school wasn't just about competing with other students as I was used to, and a person wasn't to be judged by the single metric of GPA. My social skills weren't strong — my confidence had come from purely academic performance, and that took a nosedive.

I had always been a strongly self-critical person. If I did less than stellar in a certain subject or test or evaluation, I would be embarrassed to face even my classmates. I assumed external judgement if I did not match my internal expectations. This made me adopt a very closed and unapproachable persona, perhaps because I believed it made me appear intensely academically focused — and thus prevented criticisms about lack of focus or effort. Even at MIT, I was more inclined to preserve this persona than I was to evolve. Unwilling to break my mold in real life, I discovered and started spending time in online chatrooms where I could be free.

The time I spent distracting myself made me feel guilty. I began to lag academically. Embarrassment made me avoid working in my lab — I spent time in Athena clusters where I felt I could be hidden — until I forced a work blitz that would put me back on track. I couldn't focus on work there, either. Guilt distracted me. The deeper I dug myself, the harder it became to return to level ground. Depression and my escape from it had me spending unproductive weeks away from labs. I was stuck in a depressingly addictive downward spiral.

My advisor, department, housing warden, deans, friends, and MIT Medical tried their best to help, but I resisted seeing, meeting, or reporting to them. My mother visited all the way from India twice to sort me out. But my pride was too strong — I still believed only I could help myself out. Depression and arrogance is not a good mix. I was practically directionless, and worst of all, I avoided anyone who tried to help me.

I took a withdrawal from MIT in 2004 and came back to India. The first few months were tough — I tried to keep myself busy, reading and writing a bit, but I would often lapse into regret about the opportunity I had lost, the learning I would have had, and the friends I would have made.

I took up a couple of internships. The first was through MIT France followed by Google India. These internships help me start afresh — I was free from the pending backlogs yet back in the workforce. I converted my second internship into a full time role.

In parallel, I tried to break my social constraints, push myself into social spaces, and get over my fear of being judged. In France, I took up backpacking and learned French as an interest — and made friends doing a language exchange practice. Back in India, I took up theater, dance workshops, and more. Being surrounded by people who didn't know me made me lose my own prior asocial expectations. I began to enjoy being with people.

Once in a while, thoughts of my lost opportunity still come when talking to old MIT classmates or friends, reading news, or seeing movies based in Boston or MIT (most recently, when I stumbled across *Good Will Hunting*). When I try to focus long and hard on a work problem, my mind sometimes wanders off to these regretful thoughts. However, I have learned to take a complex work problem and think through or discuss the most immediate next steps, and I break out of the distressing thoughts by working on the clear next steps. This keeps my mind constructively engaged instead of getting stuck and letting self-doubt set back in.

My MIT experience, which involved facing and then overcoming my depression, humbled me. I became less judgemental, more understanding, and more forgiving to others — and most importantly, I became less critical and more forgiving to myself. I learned to not take myself too seriously. Getting over this low phase was much more difficult than most complex academic assignments, but so worth it.

DID YOUR MIT ESSAYS GET YOU IN?

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FUN FUNFUNFUNF

# Asian Dance Team

Members of MIT's Asian Dance Team performed in the group's annual fall showcase Dec. 13-14 in La Sala de Puerto Rico. The group opened the showcase with a K-pop song, "Stalker." The two-hour performance showcased a total of 17 dances set to a wide variety of Asian music, from Korean hip-hop to traditional instrumental music, even featuring some movie soundtracks.

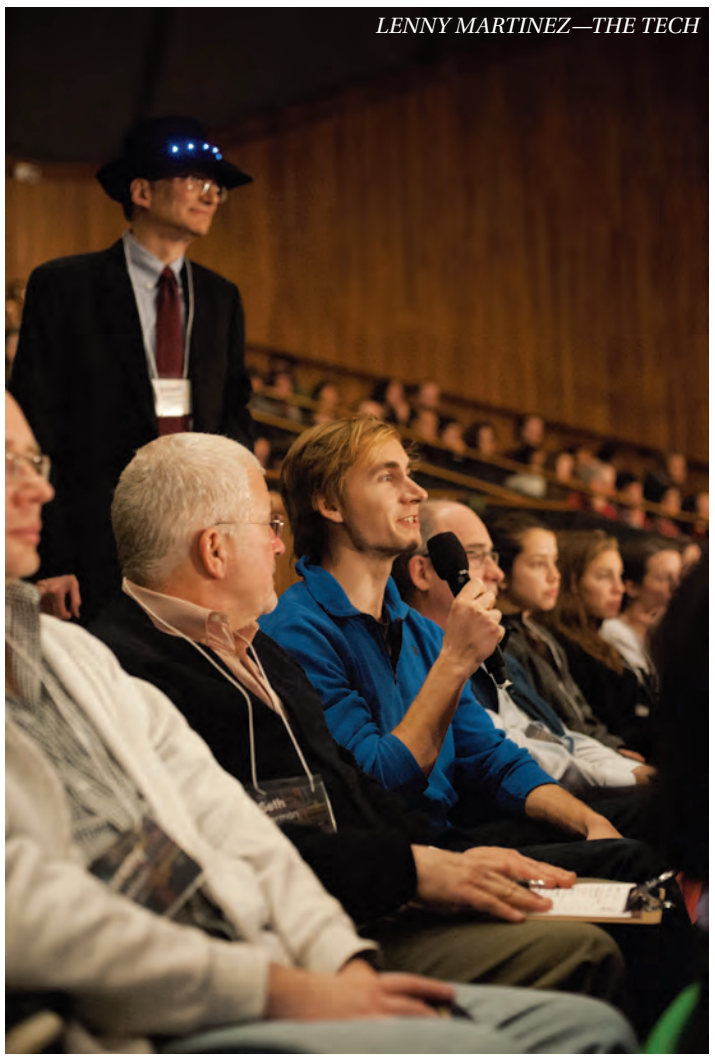
*PHOTOGRAPHY BY ERICA WENG*

LENNY MARTINEZ—THE TECH

# 2.009

LENNY MARTINEZ—THE TECH

DAMIAN BARABONKOV—THE TECH



LENNY MARTINEZ—THE TECH

LENNY MARTINEZ—THE TECH

LENNY MARTINEZ—THE TECH

LENNY MARTINEZ—THE TECH

With the theme of "rough, tough, and messy," fall semester's 2.009 final presentations saw teams presenting products ranging from a device to make the removal of contaminated gloves safe and simple, to an ice dam irrigation system, to an ergonomic walker with a passive braking system, to a communication-enabled respirator, and more. At the end of the presentation, students gifted 2.009 professor David Wallace with a 3D pancake printer.

LENNY MARTINEZ—THE TECH

DAMIAN BARABONKOV—THE TECH

PHOTOGRAPHY BY LENNY MARTINEZ

# Logs

During the MIT Logarhythms fall concert on Dec. 16, members sang hits from Michael Jackson, Luther Vandros, the Goo Goo Dolls, as well as their annual performance of the group's theme song "Superlogs." The Logs are MIT's oldest a capella group, formed in 1949.

# Unsubstantiated Leaks

Solution, page 2

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 23+ | | | 6× | | 35+ | | | 5 |
| | 15× | | 2× | | | | 35× | 4 |
| 96× | | | 72× | | 336× | | | 6× |
| 2– | | 11+ | | 1 | | 18+ | | |
| | | 189× | | 4– | 3÷ | | 24× | |
| 34+ | | 12+ | | | | 18× | | |
| | | | 23+ | | | | | 56× |
| | 48× | | 24× | | 24× | | | |
| 16× | | | | 2– | | | 27× | |

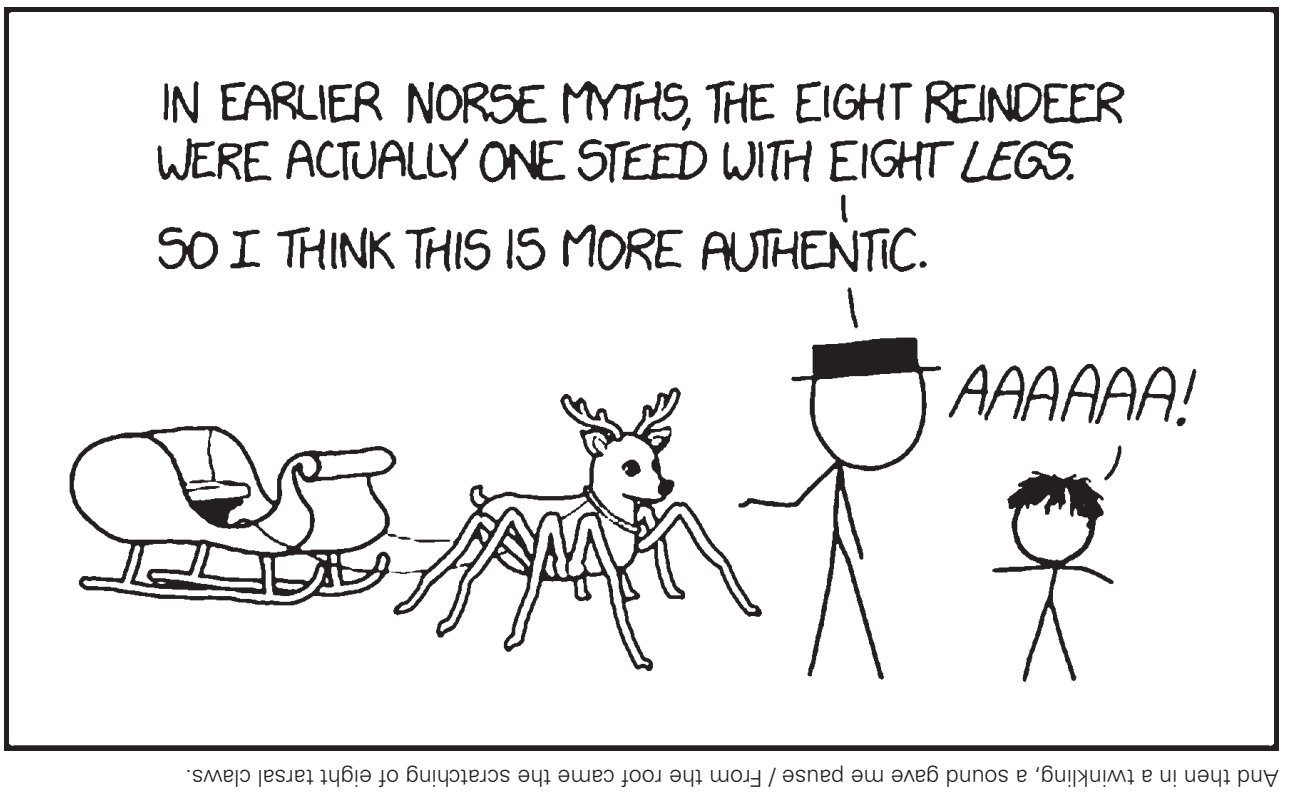
Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–9. Follow the mathematical operations for each box.

xkcd

A WEBCOMIC OF ROMANCE, SARCASM, MATH, AND LANGUAGE

by Randall Munroe

## [1776] Reindeer




And then in a twinkling, a sound gave me pause / From the roof came the scratching of eight tarsal claws.

FUNFUNFUNF

GRAPHIC NOVEL REVIEW

# Brace yourselves, *The Coldest Winter* is coming

## Antony Johnston presents an espionage thriller in his latest graphic novel

**By Ivy Li**
*STAFF WRITER*

Like its 2012 prequel *The Coldest City*, *The Coldest Winter* opens like a film — the first pages introduce the story with intermittent black panels and text that act as film credits. Johnston paints the landscape of the Cold War era without getting in too deep into politics, choosing to focus on how different character motivations interact.

The graphic novel centers around David Perceval's mission against KGB spies to protect Dr. Lubimov, a defected Soviet scientist. Readers looking for a central Bondesque, dramatic hero should look elsewhere since Johnston presents Perceval as a small part of a greater battle shown through different perspectives among members of the Eastern and Western blocs.

As expected of an espionage thriller, action scenes include the passing of classified information amongst spies, cryptography, and disguises. In the midst of all of this secrecy, Johnston paces the reveals remarkably, leaving enough information for the reader to piece together this narrative without too much exposition.

This exciting tension is perhaps the greatest strength and flaw of *The Coldest Winter*. The resulting distance from the characters works well to keep the reader in the dark, guessing at which character is fooling which, but the lack of internal monologues from characters and a central character leaves little room for attachment to these spies. Dramatic character development does not occur, but the spies' witty dialogue leaves enough to chew on.

As for Steven Perkins's art, his black and white noir art style coupled with his varied yet minimal paneling creates quite a stunning treat for the eyes, a definite shift from the four-block panel pages from *The Coldest City*. The less rigid paneling accompanies action scenes well, while the shadowed silhouettes of faces build up a mysterious atmosphere.

Character designs are limited to black shadows and silhouettes, which may leave readers reliant on dialogue for character names (which are not always introduced with the character). However, sufficient detail is evident in each panel for astute readers to differentiate characters.

As a consequence, the multi-strand plotlines and the large cast of characters can be confusing on first read. Several times in the middle of the narrative, it became difficult to keep track of which character was which and who was on which side. Fortunately, the plotlines converge marvelously at the climactic end, and I found myself rereading for details to piece together what happened, appreciating how Johnston's writing kept the work taut.

As a whole, no individual character is the star: instead, the plucky narrative of spies deceiving one another (and the audience) is most important. Despite the mishaps, the sheer excitement of a page turner, the snappy dialogue, and the cat-and-mouse game drive this story.

***The Coldest Winter***

**Written by Antony Johnston**

**Illustrated by Steven Perkins**

**Published by Oni Press on Dec. 7, 2016**

DANCE REVIEW

# Kaleidoscopic colors, flashy lights, exhilarating moves

## MIT's Asian Dance Team presents its fall showcase, *Fairytale*

***Fairytale***

**Choreographed and Performed by MIT Asian Dance Team**

**La Sala de Puerto Rico, Student Center**

**December 13 -14**

**By Erica Weng**
*STAFF WRITER*

Violet and fuchsia colors swirl around the stage floor in La Sala. The audience chatters excitedly as the colors shift to crystal aqua and golden hues. Suddenly, the scene goes dark — the crowd cheers in anticipation as the dancers get in position, mere shadows shifting around on stage.

MIT's Asian Dance Team opens its fall showcase *Fairytale* with a K-pop song, "Stalker," originally sung and performed by Korean boy band U-KISS (choreography adapted by Dian Mattingly '18). The dancers show off their slick moves, which include "sexy coughing, intense heart pumping, and heavy breathing into [their] shirts" (from the showcase program), to a dark and moody beat.

*Fairytale* showcases a total of 17 performances set to a wide variety of Asian music, from Korean hip-hop to traditional instrumental music, even featuring some movie soundtracks. The two-hour show is filled with color, exhillarating music and moves, and enough hooting and howling from the fanatical audience to fill up the MIT night scene.

Even within the genres, there exists a lot of variety. In K-pop, ADT performs the upbeat, feel-good "Happiness," a mashup of Super Junior's "Happiness" and Snuper's "You=Heaven" (choreography adapted by Tracy Cheng '17). Afterwards comes an intense medley, "JWST" — pronounced "juiced" in good humor — it's named after the initials of the four choreography adapters: Jessica Sun '18, Weilian Chu '17, Shruthi Narayanan G., and Tracy Cheng '17. This dance showcases "4 minutes of action" from six popular Korean boy bands and girl groups. Second-to-last in the show is the intense, heart-pounding "Before the Dawn" by Infinite (choreography adapted by Danny Tang '18). In this dance, talented ADT members perform the "the scorpion" dance move, rotating themselves from a prostrate position to a standing position in a levitation-like fashion.

Within traditional Chinese instrumental dances, the beautiful ladies of ADT perform "Uygur Girls," showcasing flashy pink and gold dresses and upbeat footwork. "Golden Age" (choreography adapted by Xinyi Lucy Chen '19) showcases whirling red ribbons and elegant white dresses flowing and flashing across the stage. "Harmony" (choreography adapted by Xinyi Lucy Chen '19) concludes the entire show; dancers elegantly shift across the stage in black-and-white costumes, illustrating the delicate balance between the traditional Taoist themes of yin and yang.

The showcase also includes the instrumental "The Legend of Ashitaka," (choreographed by Daphne Lin '19), the theme song from the popular Hayao Miyazaki animated film, *Princess Mononoke*. Dressed in foresty greens and blacks, dancers sway and move their legs in the fashion of swaying trees, mimicking the grace and beauty of nature that the film itself emphasizes.

ADT Exec gave their own little surprise performance in the middle of the show, involving a walking Christmas tree with feelings, a dancing nutcracker, and a dainty sugar plum fairy in a tutu.

Each day of the show, a different guest group made a performance. At Tuesday's 9 p.m. showing, Dance Revelasian showcased a beautiful traditional dance. On Wednesday, Harvard's Asian-American Dance Team and MIT's Lion Dance Club made an appearance.

Perhaps the biggest "coolness factor" came from the lighting effects, which really brought the *oomph* and *aah* into each performance. During the traditional dances, myriad hues illuminated the dancers in a fairy-like glow, accenting costume colors or contrasting sharp shadows. The effect enhanced the delicate movements, such as a pair of hands in the formation of a bird on the verge of flight, or willow-tree bodies swaying to the melody. During the K-pop dances, flashing strobe-effect lighting turned the stage into the set of a music video. Dark reds and cool blues emphasized powerful hip-hop moves, soft pinks and purples brought out body rolls and hair flips. Although at times the flashing lighting obscured the dancers' faces, it definitely enhanced the "coolness factor" of the dance tenfold.

Colors, lights, grace, beauty, sexy moves — ADT's *Fairytale* blew off the roof. The showcase's success was obvious when you took one look at the audience. Laughter, oohs and aahs, hooting and howling permeated the night; whooping fangirls and fanboys ecstatic to see their peers' moves on flashy display after months of hard work. ADT does a great job catering to its vast fanbase. "Masters of Ceremony" (hosts) Jack Serrino '18 and Joshua Scherrer '18 fill in the gaps between songs with awkward jokes and crude humor to the audience's fancy. I mean, even the dance descriptions in the showcase program reads, "PSA: don't terrorize the girl you like until she's yours" (U-KISS's "Stalker").

My only quip with the showcase is that the music could have been of higher quality. Perhaps there was a dearth of quality speakers — certain songs sounded low-quality, which slightly took away from the grace and power of the dancers themselves.

But ADT ultimately achieved its objective with great success: to "express the grace, power, and diversity of various East Asian art forms," completing the *Fairytale* theme quite elegantly. The showcase displayed the brilliant talent of MIT students through the beauty and grace of the multitude of Asian Dance forms. The satisfying and overwhelming display has triggered my curiosity about Asian Dance culture, especially about the history behind some of the traditional dances, and I'm definitely going to future showcases.

The performance took place December 13 - 14, in La Sala de Puerto Rico on the 2nd floor of the Student Center.

MOVIE REVIEW

# Tales of misunderstood witches

## Unconventional fairy tales teach us to think critically about how we judge others

FOCUS FEATURES

**(L-R) Conor (Lewis MacDougall) is shadowed by The Monster (performed and voiced by Liam Neeson)** in J.A. Bayona's visually spectacular and stunningly emotional drama *A Monster Calls*, a Focus Features release.

★★★★☆

***A Monster Calls***

**Directed by J.A. Bayona**

**Starring Sigourney Weaver, Felicity Jones, Lewis MacDougall**

**Rated PG-13**

**Now Playing**

**By Anshula Gandhi**

Ironically, in *A Monster Calls*, a *monster* tries to help a *boy* manage his anger. The monster tells the boy (Lewis MacDougall) stories with twists at the end to teach him that people aren't always who we think they are at first, and we should reserve our anger and judgment.

The monster, made from a massive tree, twigs, and branches, periodically grabs the boy, Conor, out of his bed. He then forces Conor to listen to fairy tales. The fairy tales often have counterintuitive lessons, such as "even witches merit saving." This story involves a prince whose princess is seemingly poisoned by the witch. In reality, the prince himself poisoned his own lover, and framed the witch, so he could rise to power. Each story urges Conor to have compassion, and think twice before judging others.

Conor uses these lessons to understand how to interact with the people around him. He confronts his father about his absence from his life, his grandmother about her over-presence in his life, and his bully about his cruelty. Each step of the way, the monster's stories guide him.

The monster, ultimately, teaches Conor how to try to cope with his mother's terminal illness. The word "cancer," however, never appears in the movie.

"I didn't want the word 'cancer' to be mentioned," said script writer Patrick Ness in an interview with *The Tech*. "Because it's like what nobody is talking about with Conor. Nobody is telling him exactly what is going on, even though we all know what is going on."

When Conor's mother is on her deathbed, she tells him: "If you need to break things, by god, you break them."

"That was the kind of thing that as a child I was desperate for," Ness says. "For someone just to say something other than 'you'll grow out of it.'"

The movie is about coping with grief, but it is also about empathy. In one scene, Conor destroys every item in his grandmother's pristine room full of antiques, in an act of rebellion against being forced to live in her house. She comes in, sees the wreckage, and leaves without saying a word. Conor initially struggles to have empathy for his grandmother, he realizes after this incident that she is just as grief-struck about her daughter's illness as he is.

"Never let your opinion calcify so much that you cannot perform empathy," warned Ness. "Which is the great thing that fiction does, obviously. It shows you another experience and it allows you to be empathetic."

Conor regularly escapes into the world of the monster's fairy tales. The fairy tales are depicted in vivid, colorful, watercolor-like artwork, reminiscent of *Kubo and the Two Strings*.

"I was picturing nothing nearly that good," said Ness, commenting on the movie's graphics. "I have a prose imagination. I'm all words, words, words, words, words. So, to have somebody who could talk in pictures — take my scribblings and suggestions and figure out what it is I wanted and make something better out of them — that's a hell of a thing."

Initially, the movie was written as a children's book. "The book is not going to be erased by the movie," Ness had to tell himself when re-adapting the book into a movie. "It's like the first *Ghostbusters* wasn't erased by the second *Ghostbusters*, so calm down."

Ultimately, Conor learns to manage his anger. "Not let go of it, but manage it," Ness clarifies. "And that's okay — to learn to live happily within a mess. It's human. And when we learn that is when we stop being children, I think."

At the end of the movie, the monster forcibly dangles Conor off the edge of a cliff until he understands and tells his own truthful story. Ness emphasizes the importance of future writers telling *their* own story.

"Your story is important to tell because you want to tell it. That's the only permission you ever, ever need."

Ness has another tip for aspiring writers.

"I have one of those irritating sayings that writers have — 'Real writers don't write — they write anyway.' I didn't think I would be able to publish a book, but I wrote one anyway. I didn't think I would get a movie made, but I wrote one anyway."

The illustrations in *A Monster Calls* are enchanting — colorful and mystical, like the illustrations out of your favorite children's book. The monster's fairy tales break out of the cliched into the profound, while the main plotline is heart-wrenching. Each fairy tale offers a life lesson in empathy. Although few may empathize with Conor's terror and fear in childhood, it's hard not to empathize with his reactions to the injustices occurring all around him. Though the movie may at times be overly-sentimental, it is a should-see for those craving beauty and comfort and those who enjoy new twists on old fairy tales.

MOVIE REVIEW

# *La La Land*: a fresh style of musical for the big screen

## A realistic love story brought to life through the delightful frivolity of song and dance

★★★★☆

***La La Land***

**Directed by Damien Challeze**

**Starring Emma Stone and Ryan Gosling**

**Rated PG-13**

**Now Playing**

**By Remi Godinez**

As a Southern California native, I can definitely say that Los Angeles never looked so beautiful as it did in Damien Challeze's *La La Land*. The modern musical fills the city with life, even turning a traffic jam (every Angelino's worst nightmare) into a breathtaking number showcasing the Los Angeles skyline. Each scene is a fresh explosion of color, from Ryan Gosling and Emma Stone's anti-love song "A Lovely Night," set against a pink and purple sunset silhouetting the Santa Monica Mountains, to their ethereal dance number literally floating among the stars in the Griffith Observatory's planetarium. At a certain point, it almost ceases to matter exactly what is happening onscreen; the aesthetics alone are enough to carry the film.

The movie's plot follows sarcastic, slightly awkward, aspiring actress Mia (Emma Stone), who has dropped out of college and moved to LA with the hope of breaking into Hollywood. After numerous auditions and rejections, she begins to lose faith. Ryan Gosling's character, the difficult, cheeky yet passionate Sebastian, is a jazz pianist who came to Los Angeles with his own dream of opening a jazz club to revive the dying art form. And of course, our two characters meet and begin driving each other to follow their dreams above all else. The fabulous Ryan Gosling-Emma Stone chemistry that we've come to expect from such films as *Crazy, Stupid, Love* carries the first half of the film, with their delightfully biting back-and-forth dialogue soon falling away to love.

Despite the astonishing visuals and the amazing chemistry between the actors, the film falls a little flat as a musical. While the film opens in stunning musical fashion with LA residents suddenly skipping out of cars in the midst of particularly bad rush-hour traffic to spring up and dance on their roofs, this effervescent, musical-logic falls away toward the second half of the film. As Mia and Sebastian's relationship begins to experience some turbulence, the feel-good vibe is tossed aside in favor of more solemn topics. It becomes somewhat difficult to reconcile these two disparate halves. As a lover of musicals, it felt like false advertising for a film of this most charming and illogical of genres to realistically explore the trials of a complicated relationship and the perils of pursuing your dreams.

True musical fans might also be slightly disappointed by the quality of the music and dance. While the Gosling-Stone numbers still deliver that unparalleled swelling of joy that comes with seemingly random outbursts of song and dance, their technical prowess falls short in comparison to such greats as Fred Astaire and Ginger Rogers. The use of the actors' own singing voices also adds to the overall weakness of the film as a musical, changing the songs into simply another way for the characters to express their thoughts and feelings, a heightened form of acting. Alas, the audience does not leave the theater humming any showstoppers from *La La Land*.

DALE ROBINETTE

**Sebastian (Ryan Gosling) and Mia (Emma Stone)** in La La Land.

For those who frown upon the illogicalness of random fits of song and dance, *La La Land* with its mix of the trivial and the real dares to reinvent the musical as a genre. When people think of musicals, they generally think of movies from more than 50 years ago, stars like Gene Kelly, Judy Garland, Fred Astaire. *La La Land* manages to maintain its grounding in classic Hollywood glamor, still giving the audience a taste of the delightful frivolity of musicals, while also conveying a modern, ineffable ease. It mitigates the often-criticized artificiality present in the genre, by adopting the realistic ambiguity of contemporary film. And perhaps, with the tremendous success of the film, *La La Land* will pave the way for more musicals to bring joy-filling, toe-tapping films to the modern day.

ARTS ARTS ARTS

# What will make the difference in the offseason?

**By Ahaan Rungta**
*SPORTS STAFF*

After Theo Epstein and the Chicago Cubs snapped the 108-curse via a blown 3-1 by the Cleveland Indians, we expect the Major League Baseball offseason to be filled with surprises. Indeed, baseball winter has been far from quiet, and we aren't even close to the end. We recap the top five offseason tidbits so far that we think will play a huge role in separating the contenders from the pretenders in 2017.

**#5: Dodgers resign heroes**

The biggest move that reigning NL West champion Los Angeles Dodgers have made this offseason has been to stick with the base of their success in 2016. The reacquisition of 3B Justin Turner, who had a breakout year with an appearance in the top 10 of the NL MVP voting, along with the rise of reigning Rookie of the Year Corey Seager, may create one of the most dangerous middle-order hitting groups in baseball. The return of defending NL Reliever of the Year Kenley Jansen coupled with the talents of the best pitcher in baseball, Clayton Kershaw, keeps the pitching staff of the Dodgers ripe.

The 2017 Dodgers, as is, will need some help in the bullpen as the season ages, but they are essentially a repeat of the successful 2016 Dodgers, with more experience and growth behind them. For the Dodgers to make it to the playoffs is almost a gimme, as they are projected be one of the most dominant teams in MLB again.

**#4: AL East sluggers on the move**

It's 2017 and the top two players to decline a qualifying offer from their 2016 team, outfielders Jose Bautista and Mark Trumbo, are still free agents. Most of the rumors around the two right-handed hitters have revolved around the AL East division itself.

Most recently, it seems like the Baltimore Orioles, who hit more home runs than any other team in the major leagues in 2016, will not land either of the sluggers, while the Toronto Blue Jays are in contention to land one or both of them. While the picture with Bautista and Trumbo still remains hazy, it would be interesting to see them take their offensive talents to any team.

**#3: Dozier the Dodger?**

Word has been going around all offseason that Brian Dozier has drawn interest from multiple teams, but primarily from the Dodgers. The second baseman for the Minnesota Twins who tore up the baseball in the second half of 2016 finished in the top 15 in the AL MVP voting after finishing the season with a flabbergasting 42 home runs.

The World Series-contending Dodgers have taken notice and have reportedly made a solid effort at landing Dozier to fill their void at second base. It remains to be seen if the Minnesota Twins will be happy with the Dodgers' final offer, which will most likely include 2015 minor league strikeout leader RHP Jose De Leon.

**#2: The Parrot joins the Tribe**

When a team finishes the season second in offense (runs scored) and pitching (ERA) in their league, it's highly likely they win the pennant. That's exactly what the Cleveland Indians did in 2016.

The Indians will retain the entirety of their pitching staff and have recently added one of the most coveted free agents of the year, slugger and MVP candidate Edwin Encarnacion. The "parrot" will most likely bat cleanup and play designated hitter and first base for Terry Francona's squad.

If Encarnacion's glorious career with the Reds and Blue Jays is any indication of his ability to hit for power, he will thrive in Progressive Field — the best hitting park in the American League. In a division with few unfavorable pitching matchups, he can lead the Tribe to that elusive World Series title — well, as long as their nickname is still the "Tribe."

**#1: Blockbuster Sale**

One of the most active baseball executives in history, Dave Dombrowski was at it again, this time making several moves in one day for the Boston Red Sox. However, it was one move that made the biggest splash of the offseason — one of the best pitchers in baseball, lefty Chris Sale, changed Sox. Dealin' Dave shocked the world as he traded two of the top three Red Sox prospects as part of a five-player deal that landed Sale to Beantown.

The trade included the #1 overall prospect in baseball and Futures All-Star Game MVP, IF Yoan Moncada. The reigning AL East champions have squeezed a lot from their farm system but don't expect anybody to be complaining if it lands them with a World Series.

The Red Sox, who had the best offense in Major League Baseball, now possess arguably the best starting rotation in baseball, headlined by former Cy Young winners David Price and Rick Porcello and a Cy Young prospective in Sale. It's just a bonus for Boston fans that their newest acquisition possesses the best ERA in the history of baseball against the rival New York Yankees, whose GM Brian Cashman admitted that he sees the Red Sox as a superteam, much like the Golden State Warriors of the NBA.

Meanwhile, the future looks bright in Chicago as the two big prospects in this deal are now their top two prospects.

## SPORTS BLITZ

**Men's basketball(10-3)** defeated Fitchburg State 84-59. Cameron Korb '19 led the Engineers with 23 points.

**Women's basketball(10-3)** lost to Springfield 73-55. Taylor V'Dovec '19 led the Engineers with 25 points.

**Men's swimming and diving(5-1)** overcame Coast Guard 172-69.

**Women's swimming and diving(6-1)** defeated Coast Guard 177-63.

SHELL
INTERNSHIPS THROUGH MIT-INDIA
APPLY BY SATURDAY FEBRUARY 11 2017
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MULTIPLE INTERNSHIP PROJECTS AVAILABLE SUMMER 2017 IN BANGALORE
E-MAIL MIT-INDIA@MIT.EDU FOR MORE INFORMATION